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independent series of the cities of Egypt and Asia. After Demetrios II Nicator, the types being usually the same, especial attention is paid to coining *ateliers*, to chronology, monograms, weight and system of coinage. The Kings of Armenia and Commagene occupy only a small space, but all possible use has been made of existing material.

The catalogue consists of a careful description of the seventeen hundred pieces in the Cabinet de France, among which are a number of extremely rare pieces, especially of Seleukos I, Antiochos III, Demetrios I and II, Tryphon, etc. Genealogical tables, two tables of monograms and an index complete a masterly work which greatly honors French scholarship.—E. DROUIN in *Rev. Arch.*, March-April, 1891.

VERRALL and HARRISON. *Mythology and Monuments of Ancient Athens ; being a translation of a portion of the "Attica" of Pausanias by MARGARET DE G. VERRALL, with introductory essay and archæological commentary by JANE E. HARRISON.* 8vo. London, 1890 ; Macmillan.

This work is not intended as a complete description of the monuments of ancient Athens ; these are subordinated to mythology. Miss Harrison's "aim has been to discuss in full detail every topographical point that could bear upon mythology, and for the sake of completeness, to touch, but very briefly, on such non-mythological monuments as were either noted by Pausanias or certainly existed in his day." Accordingly the book consists, first of a description of ancient Athens, based upon all available evidence, literary, epigraphical, and monumental ; and, secondly, of copious mythological and mythographical discussions interwoven with the foregoing, besides a separate introductory essay on the Mythology of Athenian Local Cults. For the first part her work is mainly that of a compiler, besides appropriating unpublished views of Dr. Dörpfeld. As much of the information given had been previously inaccessible, this book will be indispensable to English-speaking students of Athenian antiquities. It is, however, incomplete, for Miss Harrison's principle in dealing with the monuments seems to have been to record pretty fully the most recent discoveries and to touch rather lightly on points adequately dealt with in older hand-books. While her information of this sort may be generally trusted, in treating of epigraphical and literary evidence Miss Harrison is a much less trustworthy guide, and this part of her work needs searching revision, as could easily be shown by numerous examples. In the field of mythology her most original contribution consists of three illustrations of the theory "that in many, even the large majority of cases, *ritual practice misunderstood* explains the elaboration of myth." I regret

to say that in the handling of this theory I find no approach to scientific rigour; the results command conviction as little as the once fashionable vagaries of the devotees of the Dawn. The three cases elaborated are the myths of Erichthonios and Erigone and the story of Kephalos and Prokris. Miss Harrison is at her best in the interpretation and appraisal of works of ancient art. While her translations from the Greek are often incorrect, Mrs. Verrall's work on the other hand, is scholarly and skilful. —F. B. TARBELL in the *Classical Review*, Nov., 1890.

J. HENRY MIDDLETON. *The Engraved Gems of Classical Times. With a Catalogue of the Gems in the Fitzwilliam Museum.* Cambridge, 1891; University Press.

The author of this most instructive volume very modestly says in his preface, "I have attempted to give a brief account of the engraved gems and other forms of signet which were used by the chief classical races of ancient times. The book is intended for the general use of students of archæology, and has been written with the hope that it may in some cases lead the reader to a more detailed and practical study of this most fascinating subject." The book is of the nature of a treatise on ancient gems. It is strong in the use made of literary evidence from classical writers, in the analytical description of the various kinds of gems and their uses, in the exposition of the technique of gem engraving and in the cataloguing of the materials used for ancient gems. It is not so strong in the chapters which treat the subject historically. This makes us feel how desirable it is that extensive collections should be made of the impressions of gems from many museums, and that these should be carefully studied from the historical point of view, so that racial and local peculiarities might be brought out with greater clearness, and the successive changes in style and subject be more distinctly traced. But to any one who may undertake this work it will be a great help and stimulus to have before him a treatise like this by so careful a scholar and accurate observer as Prof. Middleton. For the collector and museum director also there are many valuable hints, which are helpful in distinguishing between genuinely antique and more modern reproductions of classical gems, as also toward the difficult task of accurate description and classification.—A. M.

SALOMON REINACH. *Bibliothèque des monuments figurés Grecs et Romains. Vol. II. Peintures des Vases Antiques recueillies par Millin et Millingen.* Paris, 1890; Firmin-Didot.

This is the second volume of M. Reinach's great *corpus* of ancient monuments, the first having been a reëdition of Le Bas' *Voyage Archéologique*. This volume contains reproductions of the 150 plates of ancient vases pub-